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very strong and original in Mr. Cushing's interpretations of these oriental vases and figures. Other still life pictures that attracted much attention were Mathilde Brownell's "Votive Flowers," and a "Still Life" with porcelaine. The "Votive Flowers" is a *tour de force*, the treatment of the *bas relief* of the Madonna in the background and the flowers in the foreground showing rare skill in composition.

Sargent Kendall showed his "Valkyr," a charming child standing beside a favorite horse, and his picture "The Critics." We found in this the same lovely child face that we all admired in Mr. Kendall's "Allison," and the same loving treatment of the little girl's face, and the hands of the little girl and the older girl, both of whom are pictured examining a head in sculpture. The painting of the two hands, so close together, so well contrasted, the slender, graceful hand of the grown girl, the adorable dimpled hand of the little girl showed the touch of a master.

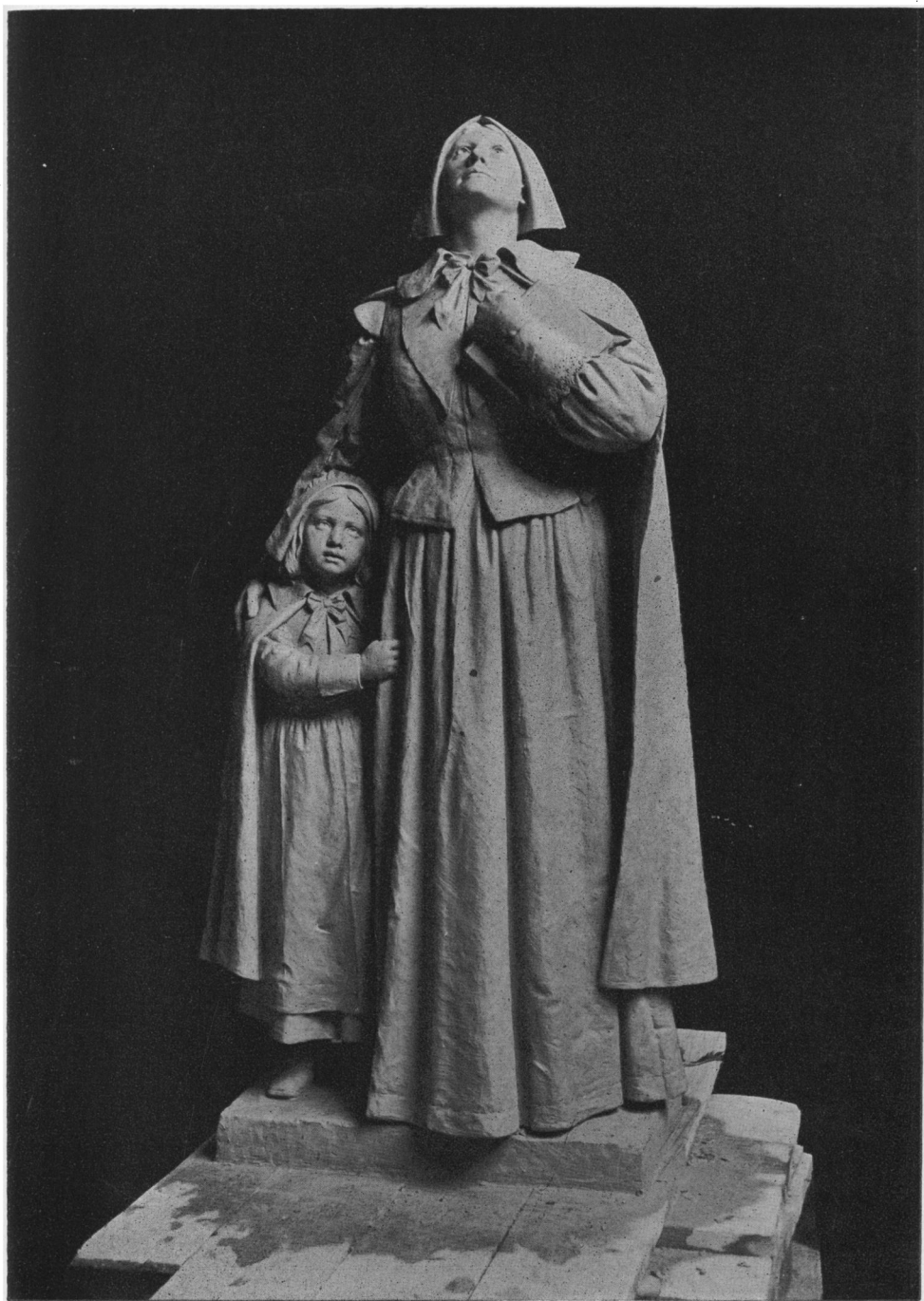
This year for the first time some small pieces of sculpture were added to the exhibition and proved a very noteworthy addition. Gertrude V. Whitney showed two bronzes, strongly contrasted, and both of great interest. The first, a portrait of Miss Barbara Whitney, was a very spirited statuette of the artist's daughter, a young girl in a childish attitude. The sparkle of effervescent childhood shone through the bronze and told its own story of faithful interpretation. A bronze "Caryatid" was in a very different vein. A good title for this composition would have been "Labor." The figure of a strong, finely developed young man stood slightly bent by the weight of the great stone carried upon his head. There was great feeling and expression in this figure, modeled by one who knows something of the joy of toil, and therefore has an understanding and a sympathy with those whose labor it is to break stones and to bear them upon their heads. The same feeling spoke again in the "Small Marble," a most expressive head and shoulders of a man with uplifted arm. Hendrik Anderson showed two very beautiful heads. "Martha," a quaint and piquant maiden in delicately tinted terra cotta, which had already become well known, being treasured in the collections of many connoisseurs of

art. His portrait bust of the Conte Beva l' Acqua in terra cotta had some lingering suggestions of the great period of Florentine sculpture. It was a most beautiful and expressive piece of work and has gained a reputation both in this country and in Europe. A bronze statuette by Anderson of a young man with one arm lifted to his head was full of feeling and lovely sentiment. Hunt Deiderich showed some small pieces of sculpture full of the talent he has already so richly shown, and which has won him so much recognition in Paris, where he has worked for some years. Tiny as were the trifles in bronze shown they made us feel—especially the expressive little figure of a patient donkey lying down to rest—that we should like to see some more important work from this young sculptor who, as the grandson of William Hunt, has a great inheritance of talent to live up to.

The rooms of the gallery were particularly attractive this summer, thanks to the laurel garlands with which they are hung, and the gay floral decoration of the "Paved Court," where on the bright July afternoons members and friends of the association met to discuss the pictures, and the news of the hour, for like every thing else in summer Newport, there is a strong social tinge to all the many sided functions of the Art Association.

ANNE HUTCHINSON

On the opposite page is a reproduction of the statue of Anne Hutchinson and her little daughter recently modeled by Cyrus Dallin for the Public Library of Boston. The statue when completed will be in bronze, and the intention is to place it in the vestibule of the Library as a pendant to Macmonnies' heroic statue of Sir Henry Vane, one of Anne Hutchinson's adherents in the famous "Antinomian Controversy." Mr. Dallin has represented this strong woman of other days in both her strength and tenderness. She clasps a Bible to her breast and gazes upward as one seeing a vision, but her hand rests protectingly on the shoulder of her child. The group furthermore would seem to have had plastic conception and to build up in a satisfactorily sculptural manner. Thus while embodying historical association, it has very evident artistic value.



ANNE HUTCHINSON

CYRUS E. DALLIN

TO BE PLACED IN

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